Two-handled Covered Cup (one of a pair). Blown "Bristol Blue" glass with shallow facet cutting and scalloped rim; silver-gilt mounts by THOMAS HEMMING (active 1745-1781/82). English, 1752-1753. Ht. 12⅝ inches. 68.73.

This publication illustrates 66 works of art from almost 1000 acquired during the past five years. These paintings, sculptures, and objects are a selection from over 100 objects shown together in the current special exhibition, Treasures for Toledo.

Cover: MEINDERT HOBBEMA (1638-1709). Dutch. The Windmill Oil on canvas. 37⅜ x 51 13/16 inches. Signed lower left: M. Hobbema 1664. Ex-collections: Baron Jan Gijsbert Verstolk van Soelen, The Hague; Lord Overstone, London; Baron and Lady Wantage, London; H. E. ten Cate, Oldenzaal, The Netherlands. 67.157.

Opposite Page: Warrior. Earthenware, red and black slip decoration. Cypriote (Amathous), first half of the seventh century B.C. 67.131.

TREASURES FOR TOLEDO

A great museum remains great only if it continues to grow. It is a living organism, not a monument. While this growth must be evident in community use of the museum, the essence of any growth lies in an expansion of the museum's collections. This publication records and illustrates the trends of growth of Toledo's Museum of Art during the past five years.

Traditionally this Museum has been concerned with quality rather than quantity. Within the limit of funds available we have attempted to acquire a few works of art of high quality rather than a large number of objects of average quality.

Because this past five years has been a period of rapidly rising prices and increasing numbers of buyers in the art market, it has become of even greater importance not only to be selective but to acquire art in areas less subject to speculation and inflation caused by temporary whims of demand. The Museum is a continuing organization and therefore should not be subject to fashions in collecting. What the present director is unable to acquire, his successor may more advantageously pursue in the future. The foresight of my predecessors has, for example, made it unnecessary to commit large sums for high-priced Impressionist paintings; excellent examples were acquired years ago at low prices.

Despite increasing difficulties in finding available works of art of high quality, it has been possible to acquire a broad spectrum of examples ranging from an Assyrian relief of the 9th century B.C. to art of our own day. A major Dutch painting by Hobbema, some fine classical objects including an important bronze figure, splendid Italian paintings, a richly varied group of furniture and decorative arts, a recently identified Baroque bust of subtle character, an Indian bronze of great beauty, rare French silver, portraits of two great Americans, Benjamin Franklin and Commodore Perry, and a wide range of examples of glass all attest to the Museum's breadth of interest and expansion.

Of course none of the enrichment of the community implicit in this growth of the collections would be possible without the generous donors who give to the Museum so that art may be enjoyed by everyone. It is characteristic of our country that art available to all in our museums has been provided by private donors rather than by governments.

The growth of Toledo's art collections (and they have doubled within the past 20 years) is, to a great extent, the result of the foresight of one man and his wife, Mr. and Mrs. Edward Drummond Libbey, who bequeathed not only their own collections but funds to provide continuity of art acquisitions. The bequest of these two patrons still provides the major source of funds for Toledo's art acquisitions today. All works of art illustrated in this publication have been acquired from Libbey funds unless otherwise specifically designated.

A new generation of generous donors is becoming evident however and grateful acknowledgement of their gifts is made in the following pages. This is a healthy and encouraging indication of future growth. The art collectors of today must be the museum donors of tomorrow if this Museum —or any other—is to continue to live, to grow and to serve.

Otto Wittmann, Director

Winged Deity. Assyrian (Calah), 885-860 B.C. Alabaster. Ht. 35⅜ inches; length 52⅝ inches. 66.118. This bas-relief shows the Winged Deity holding the palm spathe in the ceremony of fertilizing the date palm. It is from the Northwest Palace of Ashurnasirpol II.

Phiale with Kouros handle. Greek colonies, South Italian (probably Lokroi). About 500 B.C. Bronze. Bowl, diam. 11⅛ inches; handle, length 8½ inches. 67.130. Vessels of this type were probably used for pouring libations at religious ceremonies and were later placed in the grave of the owner.

Aphrodite. Greek (Syrian), 3rd to 2nd century B.C. Bronze. Ht. 13¾ inches. 68.72. This representation of the Goddess of Love probably once depicted her holding a mirror in her left hand. The figure comes from the important collection of ancient art formed by Louis de Clercq (1849-1912).

Bronze Mirror with Cover. Greek, late 5th century B.C. Bronze, trace of silver on background. Diam. 5 5/16 inches. 66.111. The underside of the cover is engraved with a kneeling figure of Aphrodite.

Kalathos. Earthenware, painted decoration, black figure style. Greek (Attica), about 540 B.C. Ht. 4¼ inches; diam. 4⅛ inches. 67.134. Only four other examples of this Greek vase shape are known. Here men are shown dancing.

Eye-Kylix. Earthenware, black figure style. Perhaps by NIKOSTHENES POTTER. Greek (Attica), about 520 B.C. Ht. 4 inches; diam. 8⅝ inches. 67.135. Busts of Athena and a warrior are on either side of the cup between the eyes.

Young Athlete. Bronze. Style of POLYKLEITOS (active about 450-420 B.C.) Roman (Asia Minor), about 140 A.D. Ht. 56⅛ inches. 66.126. This life size figure was made after a Greek Polykleitan bronze of about 435 B.C. It was cast sectionally by the lost wax method.

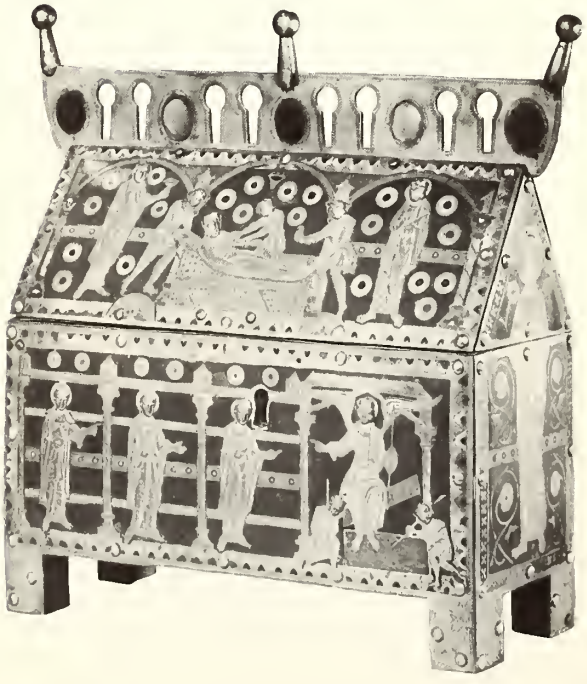
L. to R. Inscribed Beaker. Amber glass, mold blown. Syrian, 1st century A.D. Ht. 2¾ inches. 67.6. Perfume Sprinkler. Enameled and gilt glass. Syrian, 13th century A.D. Ht. 7¾ inches. Handleless Alabastron. Sand-core glass with feather pattern. Egyptian, late 5th-4th century B.C. Ht. 7⅜ inches. 67.3. Ribbon Bowl. Mold fused spiral thread and polychrome ribbon glass. Roman (possibly Alexandria or Italy), 1st century B.C.—1st century A.D. Ht. 2¼ inches. 68.87.

Head Vase. Mold blown glass. Eastern Mediterranean (perhaps Syria), 1st-2nd century A.D. Ht. 4½ inches. 67.8.

Gold-Glass Plaque with Christ, St. Peter, and St. Paul. Gold leaf between two fused layers of thick transparent glass. Roman, probably 4th century A.D. Ht. 2 5/16 inches. 67.12.

Parvati. Bronze. Indian, Chola Period, about 1,000 A.D. Ht. 30 7/8" 69.345. Parvati, the Indian divinity symbolizing the fertility of earth, is represented as a benevolent and gracious being characteristic of all womanhood.

The Trinity. English, School of Nottingham, about 1480. Polychromed alabaster. 21 x 10⅝ inches. 69.229. This was once the central element of an altar. The Dove of the Holy Spirit was originally dowelled into one hole above Christ's head, and drops of blood, probably made of wood, fell from Christ's hands into the cups held by two angels. Two donors are represented at the bottom right and left.



Chasse. Gilt copper with champlevé enamel. French (Limoges) mid 13th century. Ht. 10⅛ inches; length 10⅝ inches. Ex-collections: Debruge-Dumenil, Paris; Prince Soltykoff, Paris; Spitzer, Paris. 69.294. "The Entombment of Christ" and "The Three Maries at the Tomb" are represented on the front. The figure of an apostle is depicted on each end.

Christ Crucified. Gilt copper with clamplevé enamel. French (Limoges), early 13th century. Ex-collection: Michel Boy, Paris. 69.295. This figure was possibly once part of a retable.

LORENZO COSTA (1460-1535). Italian. The Holy Family, about 1510. Tempera, with possibly some oil, on poplar panel. 35 x 25½ inches. Signed lower right: LAVRENTIVS COSTA F. 65.174. The Holy Family was painted for Isabella d'Este, Marchioness of Mantua. In 1598 Pope Clement VIII took the town of Ferrara, then under Este rule, into Papal dominions. He subsequently visited Ferrara with Mafeo Barberini (later Pope Urban VIII), at which time objects from the Este collections were taken back to Rome. The Holy Family was among these. It entered the Barberini collection and subsequently passed, through marriage, to the Corsini Collection, Florence, where it remained until 1964.

Covered Cup. Italian (Venice), late 16th-early 17th century. Lattimo & lattichinio glass with silver gilt mounts. Ht. 11 15/16 inches. 69.288. The mounts were probably made in Nürnberg.

Cup. German (Nürnberg), late 16th century. Silver-gilt. HANS ULRICH (active 1588/89-1599). Ht. 4⅜ inches; diam. 3½ inches. One of a pair. Ex-collections: Bartholomäus Hegelsheimer, Nürnberg; Lord Kindersley, London. 65.179A.

PAOLO CALIARI, called VERONESE (1528-1588). Italian. Christ and the Centurion. About 1570-1580. Oil on canvas. 39⅛ x 52⅞ inches. 66.129. The centurion kneels before Christ who is accompanied by four apostles. Veronese has presented the scene (Matthew 8:5-13, Luke 7:1-10) as a grandiose spectacle.

JACOPO ROBUSTI, called TINTORETTO (1512-1594). Italian. Noli Me Tangere (Touch Me Not), about 1570-1580. Oil on canvas, 82¼ x 72¼ inches. This great composition of the Venetian Renaissance is stylistically related to the important cycle of paintings executed by Tintoretto for the upper hall of the Scuola di San Rocco in Venice. Ex-collection: Hugh D. Baillie (1777-1866).

Ewer. French (Saint-Porchaire), about 1550. Earthenware. Ht. 8⅞ inches. Ex-collections: Preaux, Paris; Martin T. Smith, London. 69.286. Each piece in the small production of the Saint-Porchaire Factory (active 1525-1560) is unique.

Covered Tazza (detail at far left). French (Limoges). Enamel. JEAN DE COURT (active about 1555-1585). Ht. 9⅞ inches; diam. 7 15/16 inches. Monogrammed on inside of cup: I.C. 69.292. Executed in grisaille with flesh tints and bistre and gilt highlights on a dark blue ground, this tazza is decorated on the interior and exterior with scenes from the Book of Genesis.

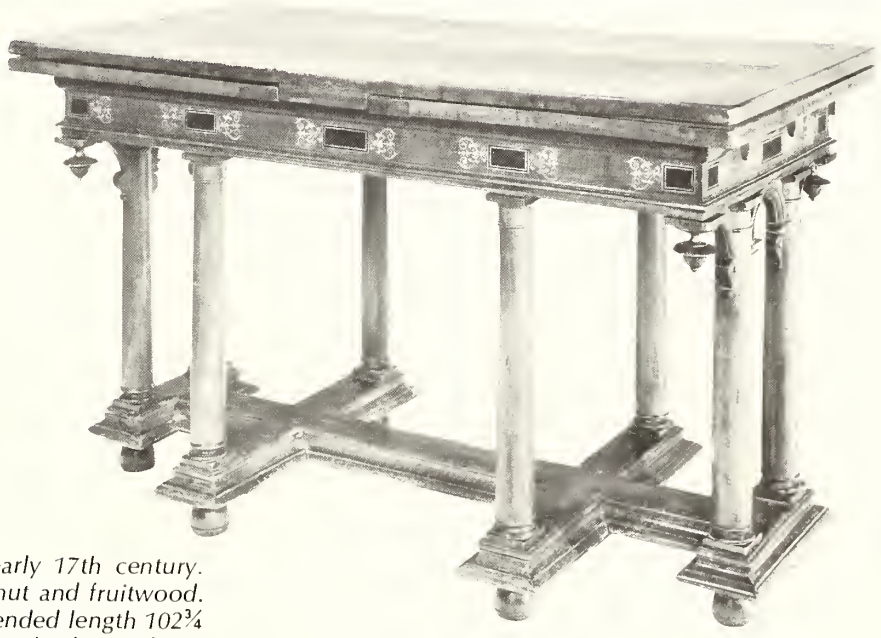
Sauceboat. French, late 16th century. Earthenware. Ht. 2¾ inches; length 7¾ inches. Ex-collections: Alexandre Lenoir, Paris; Debruge-Dumesnil, Paris; Soltykoff, Paris; Spitzer, Paris. 69.285. Meant as a decoration rather than as a utilitarian object, this piece is in the style of BERNARD PALISSY (about 1510— 1590).

Marriage Chest (Cassone). Italian, about 1650. Walnut carved and partially gilded. Ht. 32 inches; length 72 inches. 66.120A. This elaborately carved cassone depicts the Triumph of Ceres. It is one of a pair executed for the marriage of members of the Burgio and Caffarelli families of Sicily. Ex-collections: Solomon de Rothschild, Paris; W. R. Hearst, San Simeon, California.

FRANCESCO MOCHI (1580-1654). Italian. Cardinal Antonio Barberini, the Younger. About 1629. Marble. Ht. 32¾ inches (without base). Ex-collection: Oscar Huldschinsky, Berlin. 65.176. This bust, recently identified as by Mochi through the Barberini inventories, has been previously attributed to Giuliano Finelli, Gianlorenzo Bernini, and Andrea Bolgi. Mochi was a gifted pupil of Gianlorenzo Bernini. Antonio Barberini, nephew of Pope Urban VIII, was created Cardinal in 1627 at the age of 20.

CARLO MARATTI (1625-1713). Italian. Holy Family. About 1670-1680. Oil on canvas. 28 x 21⅛ inches. Ex-collections: John Jeffrey Pratt first Marquess of Camden; Earl of Normanton, Somerley, Hampshire, England. 67.141. Known by contemporary artists as Carluccio delle Madonne because of his many paintings of that subject, Maratti owed his major commissions to the patronage of Pope Alexander VII.

Covered Porringer with Plate. French (Bordeaux), after 1718. Silver. Maker's mark on porringer, GABRIEL TILLET, FILS (1677-1757). Ht. 4 inches, diameter of plate 10 1/16 inches. 69.91. Both plate and porringer bear Bordeaux hallmarks. The medallion on the knob of the cover closely resembles coins of the Emperor Nero, in keeping with the classicizing taste of the Louis XIV period. Gift of Mr. and Mrs. Stanley K. Levison, Toledo, Ohio, 1969.



Draw-leaf Table. French, late 16th—early 17th century. Walnut with insets of dark-stained walnut and fruitwood. Ht. 32½ inches; length 54¾ inches (extended length 102¾ inches). Gift of Mr. and Mrs. Marvin S. Kobacker, Toledo, Ohio, 1969. 69.225. This elegant table shows the influence of Flemish prototypes.

ADRIAEN VAN OSTADE (1610-1685). Dutch. Villagers Merrymaking at an Inn. Oil on panel. 16¾ x 21⅞ inches. Signed on overturned bench: A v. Ostade 1652. Ex-collections: T. Emmerson, London; Marquis de Saint Cloud, Paris; Charles Sedelmeyer, Paris. 69.339.

Flügelglas. Clear glass; Façon de Venise, stem decorated with blue glass wings and opaque red, blue, and white twists; diamond engraved with a stag hunt. Dutch, 17th century. Ht. 11 15/16 inches. 66.117.

SALOMON VAN RUYSDAEL (1600/3-1670). Dutch. River Landscape with Ferryboat. Oil on panel. 29⅜ x 41¾ inches. Signed on ferryboat: S. v. Rvysdael 1653. 67.15.

REMBRANDT VAN RIJN (1606-1669). Christ Crucified Between the Two Thieves. About 1640, or later. Etching and dry-point. 5⅜ x 4 1/16 inches. Gift of William J. Hitchcock, Youngstown, Ohio. 68.92.

SEBASTIANO RICCI (1659-1734). Italian (Venice). St. Paul Preaching. 1712-1714. Oil on canvas. 73½ x 62½ inches. 66.112. Presumably commissioned by Richard Boyle, 3rd Earl of Burlington, the picture passed from the Burlington collection to William Cavendish, 4th Duke of Devonshire. It remained in the collection of the Dukes of Devonshire, Chatsworth, Derbyshire until 1958.

GIOVANNI ANTONIO PELLEGRINI (1675-1741). Italian (Venice). Sophonisba Receiving the Cup of Poison. About 1708-1713. Oil on canvas. 73⅛ x 60¾ inches. 66.128. The subject is an episode from the history of the Roman-Carthaginian wars. Sophonisba, daughter of a Carthaginian general, took poison in preference to captivity and to dishonoring her husband. Pellegrini was a student of Sebastiano Ricci.

Serving Plate with Triumph of Amphitrite. French (Rouen), early 18th century. Tin-glazed earthenware. 11 x 14½ inches. Ex-collection: Charles Antig, Paris. 69.280.

BENEDETTO BOSCHETTI (active late 18th century). Italian. Vase with Dionysiac Heads. Rosso antico marble. Ht. 23 inches; diam. 23 inches. 69.87. This is exact copy on a smaller scale of the famous Warwick Vase at Warwick Castle, England. The Warwick Vase (H. 5 feet 1 inch), dating from the 2nd century A.D., was excavated near Hadrian's Villa outside of Rome in about 1769.

CAMILLO RUSCONI (1658-1728). Italian. Saint Matthew. About 1715. Terracotta. Ht. 28 inches. 67.158. Rusconi was the foremost sculptor of the generation following Gianlorenzo Bernini. This terracotta is a "modello" or final model for the large marble sculpture completed in 1718 for the Tabernacle in San Giovanni in Laterano, Rome.

Serving Plate. French (Rouen), about 1720. Tin-glazed earthenware. Diam. 22 5/16 inches. Ex-collections: A. Poloquin, Paris. 69.279. The arabesque decoration may have been inspired by the engravings used as models for goldsmiths' decoration of the period.

Commode. Style of ANDRÉ CHARLES BOULLE (1642-1732). French, about 1725. Walnut, oak, and pine with designs in brass on tortoiseshell ground with ormolu mounts and marble top. Ht. 34¼ inches; length 57 inches. 65.167. Boulle is known for his elegant marquetry of metals and tortoiseshell adorned with beautifully sculptured mounts.

Pagoda Clock. English, about 1780. Gilt-bronze on lacquered wood stand. Ht. with stand 40 inches. Museum purchase, 1968. 68.76. Reflecting the Chinese taste in England during the mid-18th century, the elaborate case for this clock conceals a three-stop organ which plays Oriental tunes. Furniture designs by Thomas Chippendale were important in promoting a taste for the Orient of which this is an example.

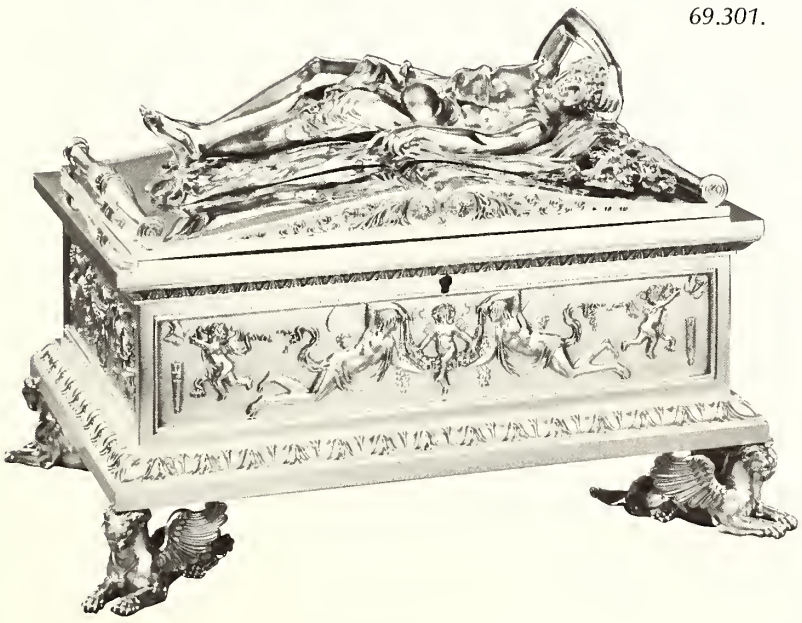
Console Table. English, about 1730-1740. Carved and gilded pine with marble top. Ht. 33⅞ inches; length 85 inches. 68.02. Based on English baroque architectural forms, this massive table is one of a pair formerly in the Great Hall at Moor Park, an English country house built in the early Georgian period.

ANNE VALLAYER-COSTER (1744-1818). French. Still Life with Lobster. 1781. Oil on canvas. 27¾ x 35¼ inches. Signed lower left: Mme Vallayer Coster/1871. 68.01A. One of a pair, this painting is in its original frame by Etienne-Louis Infroit (1720-1794). The artist executed the two canvases during the year of her appointment as Professor of Painting to the Queen, Marie-Antoinette. Ex-collections: Marquis Girardot de Marigny; Achille Fould.

Covered Porringer and Plate. French (Toulouse), 1762. Silver. ROBERT VINSAC (active mid-18th century). Ht. of bowl with cover 4 11/16 inches; diam. of plate 9¾ inches. 68.75.

Tureen and Stand. French, 1783. Silver. JACQUES CHARLES MONGENOT (active 1751-1790). Ht. of tureen with cover 12⅞ inches; diam. of stand 15 inches. 67.13.

Casket. French, 1794-1809. Silver-gilt and gold plate. HENRY AUGUSTE. Ht. 8⅝ inches; length 12⅜ inches. 69.301.



JEAN ANTOINE HOUDON (1741-1828). French. Benjamin Franklin, 1778. Tinted plaster. Ht. without base 16½ inches. Signed: Houdon f. 177(8); Wax seal at rear foot of bust: Academ. Royale De Peinture et Sculpt. Houdon Sc. Gift of Mr. and Mrs. Roy Rike, Toledo, Ohio, 1969. 69.93.

GILBERT STUART (1755-1828). American. Commodore Oliver Hazard Perry (1785-1819), 1818. Oil on panel. 26 11/16 x 21 11/16 inches. 67.140. In 1813 Master Commander Perry won his most famous victory over the British fleet on Lake Erie for which he was promoted to the rank of Captain and awarded the title of Commodore. Several years later, in 1818, the General Assembly of Rhode Island, Perry's native state, commissioned Gilbert Stuart to paint this portrait as an "expression of esteem for the brilliant achievements of Commodore Oliver H. Perry." Perry is here represented as a Captain. Behind him rises billowing smoke, probably referring to his most famous battle. The picture has been in the family of Commodore Perry and his descendants until 1967.

RALPH EARL (1751-1801). American. The Taylor Children. 1796. Oil on canvas. 48 x 48 1/2 inches. Signed and dated lower left: R. Earl/pinxt/1796. 65.1. This direct, effectively presented portrait of the children (from left to right: John, Charlotte, Nathaniel) of Col. and Mrs. Nathanial Taylor of New Milford, Connecticut, is a fine example of American Colonial painting.

EDWARD LEAR (1812-1888). English. Venosa. Oil on canvas. 19¾ x 32⅜ inches. Signed lower right: E. Lear 1852/ Venosa. 69.340. Best known as the author and illustrator of A Book of Nonsense, *Lear also created paintings and watercolors which carefully record his extensive travels in Italy, the Near East, and India.*

Compote. Free blown Aurene glass. American, early 20th century. Ht. 8⅜ inches; diam. 8⅝ inches. Gift of Mrs. James A. Nicholson, Toledo, Ohio, 1966. 66.139.

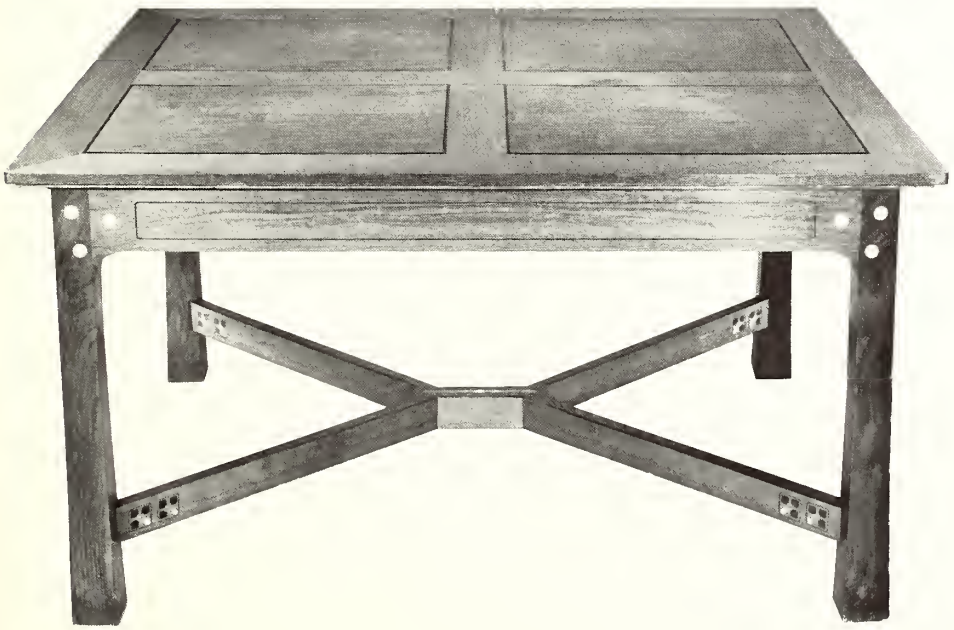
NARCISSE VIRGILE DIAZ DE LA PENA (1808-1876). French. Woodland Scene near Fontainebleau. About 1868. Oil on panel. 12⅝ x 16 inches. Signed lower left: N. Diaz. Gift of Howard P. DeVilbiss, Toledo, Ohio, and Mrs. Virginia DeVilbiss Gordon, Rochester, New York, 1966. 66.138.

Cabinet. Burled walnut with ebonized trim and bronzed oval panel. American, about 1860-1875. Ht. 49 inches; width 52 inches. Gift of Mr. and Mrs. Lawrence Bell, Toledo, Ohio, 1969. 69.305.

L. to R. Vase. Blown, cased cameo-cut glass with padded daffodil blossoms. EMILE GALLÉ factory. French, about 1904-1913. Ht. 10 3/8 inches. Signed: Gallé with star. 69.257. Balustre Vase. Blown with fumed iridescent exterior and interior surface. American, about 1915-1920. LOUIS COMFORT TIFFANY (1848-1933). Ht. 20 1/4 inches. Signed: L. C. Tiffany/Favrile/5915K. 69.260. Vase. Blown translucent red glass, "Egyptian" decoration at neck. American, about 1915-1925. LOUIS COMFORT TIFFANY (1848-1933). Ht. 7¼ inches. Signed: L. C. Tiffany / Favrile/69.266. Vase. Pressed acid-finished and polished glass in a grasshopped and grass pattern. French, about 1920-1925. RENÉ LALIQUE (1860-1945). Ht. 11 inches. Signed: R. Lalique. 69.272. The above four pieces are Gifts of the W. W. Knight Heirs, 1969. Pitcher. Blown and cut, amberina. American, New England Glass Company, about 1883-1888. Ht. 12 3/8 inches. Gift of Miss Dorothy-Lee Jones, Douglas Hill, Maine, 1967. 67.14.

Punch Bowl and Twenty-four Cups. Free blown clear glass with applied lily pad prints, engraving. American, about 1931-1935. A. DOUGLAS NASH (about 1885-1945). Ht. of bowl 7¾ inches; diam. 13⅛ inches; Ht. of cups 3 inches; diam. 2½ inches. Gift of Mrs. Carl R. Megowen, Toledo, Ohio, in memory of Carl R. Megowen, 1968. 68.59.

Table. Oak with ebony, pewter, and mother-of-pearl inlay. Dutch, after 1911. Ht. 30⅜ inches; length 55 inches. Marked: H. F. JANNSSEN & ZONEN/Amsterdam/Hofleverancier. 67.156. This table is an example of Jugendstijl design, a Dutch interpretation of the Art Nouveau style.



ELLSWORTH KELLY (1923-). American. Blue, Orange, Lime. Colored lithograph. 35¼ x 23¾ inches. Signed: Kelly 73/75. Museum Purchase, 1967. 67.148.

ADOLPH GOTTLIEB (1903-). American. Black Forms on Lemon Ground. Serigraph. 20¼ x 28⅝ inches. Signed: Adolf Gottlieb 1966 24/50. Museum Purchase, 1967. 67.149.

TREASURES FOR TOLEDO

MUSEUM NEWS • WINTER 1969

THE TOLEDO MUSEUM OF ART
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